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THE COLLEGE VOICE

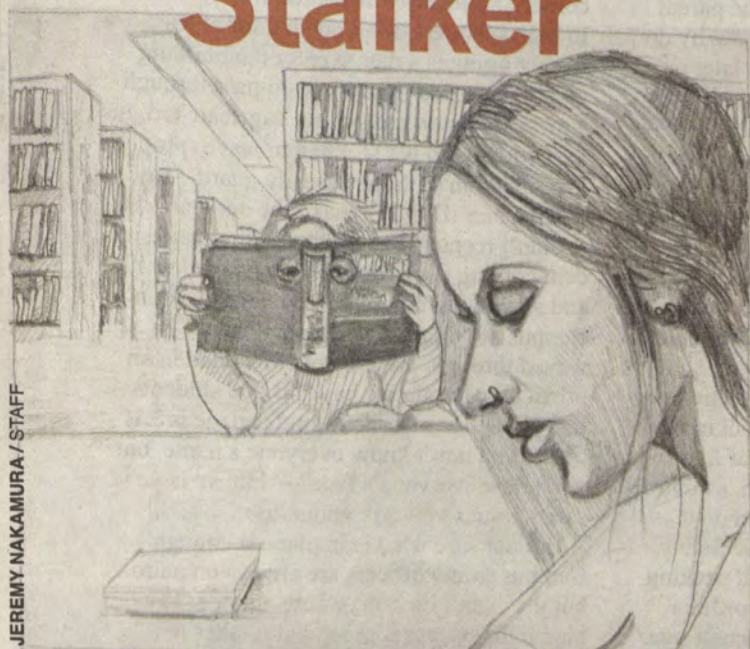
NEW LONDON, CONNECTICUT

MONDAY, MARCH 7 2011

VOLUME XCV • ISSUE 15

35

Shain Stalker



JULIA CRISTOFANO
STAFF WRITER

On February 20 a group of Connecticut College students chose a secluded spot in the library to do some homework. The only other person near them was a thin, blonde college-aged man reading what looked like a dictionary. Two hours later, all the members of the group had left except for a single freshman girl. Shortly thereafter, the man got up from the chair and handed her a note from across the table. Confused, she picked up the note that began with "I've been looking at you."

He then asked her for her name and where she was from. "My heart was racing," she said after. "I handed the note back to him;

I was so uncomfortable." He then wrote his full name on another piece of paper, saying "it was so nice to meet you, friend me on Facebook."

Shaken by the experience, the girl went back to doing her work. "I guess I'm a trusting person," she said. "I never expected someone like that to show up in our library."

All girls who encountered this man asked to remain anonymous out of concern for their safety.

She was not the only one. A week earlier, another female freshman was working with two of her friends on the second floor of Shain at the secluded tables behind the stacks.

CONTINUED ON PAGE 4

The Threepenny Opera

Conn tackles this Brechtian tale of greed, murder and lots of white face make-up



SAM NORCROSS
STAFF WRITER

I decided to go in cold. I went to the preview show of The Threepenny Opera, presented by the Connecticut College Theatre Department, last Wednesday night knowing nothing but the title, and what I could glean from the incredibly creepy posters around campus. It was a musical, something I had assumed from the title, but much different from the bright, campy shows I usually associate with musical theatre. It was a comedy with a serious set of themes and a show that I found mostly enjoyable due to the great production.

The play began with a street singer (played by Kadie Greenfield '11) introducing the setting and the main character in perhaps

the only cheery upbeat song in the whole play (despite its lyrics about murder and crime), that being "The Ballad of Mack the Knife." The song, commonly known as "Mack the Knife," was made popular by Louis Armstrong and Bobby Darin. On the seedier side of London, during some indeterminate time period, there lives a clever criminal named Macheath, aka Mack the Knife (Julian Gordon '14). He is known by all in town, and when Mr. Peachum (Ryan Cameron '12), the character on which the play opens, finds out that his daughter plans to wed this criminal, he is enraged.

Peachum is a hard, angry man who runs a business hiring beggars, dressing them up to elicit pity from the people and taking a cut of their earnings, all while quoting the Bible and lamenting

the decline of charity (one of the many satirical prods at morality masking greed in the play). He runs the shop along with his wife (Izzy Brown '12), and when they both realize exactly who their daughter has been involved with, they're distraught.

Meanwhile, the slap-dash wedding, stitched together with stolen goods, is already taking place in what seems to be Macheath's den of thieves. Polly Peachum (Julie Bergstein '12) is a young, innocent girl, and so absolutely enamored with Macheath that she can see no wrong in him. Macheath is slimy, but slick and cunning. Although it seems he really does have feelings for Polly, it quickly becomes evident that his loyalty to anyone but himself wavers with even the slightest breeze.

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Best Offices on Campus



Professor Manuel Lizarralde of the Anthropology Department shows off his various collections. See Page 3 for more professors' offices.

OPINION

Do You Stand With



SOKKHA HAK
CONTRIBUTOR

On February 18, 2011, the newly elected leaders in the House of Representatives voted 240-185 in favor of the Pence Amendment, which bans Planned Parenthood from receiving federal funding. This launched the most crippling legislative assault on women's health care in American history.

The House leadership wants to eliminate the national family program called Title X, which has provided millions of women with preventative care since 1970. In addition, they want to stop all federal funds from supporting care through Planned Parenthood's more than eight hundred health centers across the country, which provide lifesaving services every day of the week. To some individuals, Planned Parenthood is their only source of preventative healthcare. Simply put, their legislative attack will cut off health care access to millions of women who need it the most.

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Unified Women's Lacrosse Team Prepared for NESCAC Competition

JOHN KELLY
STAFF WRITER

With the lights up and the turf cleared of snow, the women's lacrosse team is on the field, eager to kick off the 2011 season.

With tryouts just wrapping up, the battle is already in full swing among team members. No places on the squad were guaranteed, so both freshmen and returning athletes had to work hard to earn a jersey.

"The hope is that they take that as a challenge, that it encourages them to work really hard in the offseason and fight for it," said head coach Heather McClelland. "It's a battle everyday and it's fun."

Captains Grace McGaffin '12 and Kaitlyn Driscoll '12 cited Coach McClelland's philosophy on tryouts as an effective motivator when the relentless Connecticut winters relegate them to the Athletic Center.

"The upperclassmen work just as hard as they did coming in as freshmen to make sure they're going to make an impact on the first day of tryouts," said McGaffin. "It keeps everyone working hard and in the right mindset."

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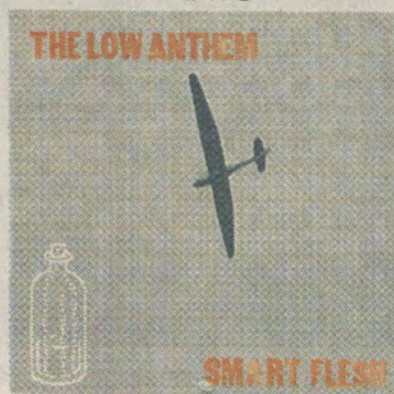
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THE COLLEGE VOICE

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|--------------------|---------------------|----------------------|
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| David Shanfield | | |
| Amelia Smith | | |
| Melanie Thibeault | | |

Contact Us

contact@thecollegevoice.org
(860) 439-5437
270 Mohegan Avenue
New London, CT 06320

Editorials

This will be the last time I will refer to our campus as a "bubble" until we are engulfed in soapy solution or until SAC throws a foam party. I'll use this final hurrah as best I can.

On almost every tour I lead, one parent will guaranteed ask the question: "Why do you have co-ed bathrooms?" But later on, another will doubtless ask: "Do students generally feel safe on this campus?" We always say that we do, that our school is "up on a hill," and that the only thing we worry about is meeting a confused deer on our way to the athletic center. We point out the blue light system, Camel Cards, and the active Campus Safety officers, and we keep walking. At Conn, we're always safe, until we're told that we're not.

In the spring of 2007, an unidentified man was caught by several students looking into shower stalls on the fourth floor of Larrabee. In fall 2008, Thomas Lee Walden, a contractor hired by the College and listed on the Connecticut Department of Public Safety Sex Offender Registry, was found peeking underneath bathroom stalls in Cro. Julia Cristofano's article this week discusses the newest campus menace: an unfamiliar man who makes disconcerting advances towards women on our campus.

There are smaller issues still—"bubble" or not, we do not live in the gated community that we have conjured up in our heads. It is incredibly easy to walk onto our campus without running into a patrolling Campus Safety officer. Access boxes break often and easily, students leave their doors unlocked without a second thought, and ID checks at the Gatehouse are rushed and infrequent. On the other hand, we know who our Safety officers are, and if we're lucky, some them of know us. We can vouch for a friend who's forgotten their ID in a dining hall. We are trusted to be responsible for our guests without having to go through complicated procedures. Still, we're ambivalent: we relish the convenience of lax gatehouse checks and propped open doorways until they endanger our well-being, then we cry "safety offense" and get angry when these services

are misused.

The alternative to our current security system is to live in a pseudo-police state found at other, notably larger colleges and universities, with campus safety officers at every corner and security measures at every door. In high school, I stood outside for at least twenty minutes a day to enter the building, waiting in a line of students to pass through a metal detector and get my bag searched. In a recent visit to NYU, I had to leave "proper" identification with the security guard—my faded Conn ID didn't make the cut—and I couldn't reenter the building without a resident coming down to fetch me, show her ID, and sign me into the log. To get onto Conn's campus after dark, I flash my ID and I'm waved through. We are not embedded in an urban city, nor do we have 40,000 students like NYU—another tour guide adage is "At Conn, you don't know everyone's name, but you know everyone's face"—but we have safety issues to worry about, too.

I'm not sure what is in place is enough. Campus safety officers are always on patrol, but they can't be everywhere at once. The blue light system is great, but it takes ten minutes to get between one and another. Our current security system is inconsistent. On one hand, it encourages to students interact with off-campus visitors—inviting friends to stay a weekend, meeting a local in the library—but on the other, it limits our personal decisions, like getting into other dorms past two AM.

We have not come up with a perfect security system, but then again, no school has one. Campus Safety is not just here to break up our parties: they keep our campus safe, but they are not the only outlets. Because we have so many freedoms, students have a personal responsibility to keep this campus safe for themselves and others. We should follow the examples of the women who reported the man in the library, or the various peeping toms. It's our responsibility to enact the safety measures we are given.

-Jazmine Hughes

Free Speech

As we approach spring break, I want to introduce myself and make you aware of resources that exist on campus for anyone who has been directly or indirectly affected by sexual assault, dating/domestic violence or stalking. As the College's Coordinator of Sexual Violence Education & Advocacy, I am here to help you.

Sexual or relationship violence and stalking are sometimes referred to collectively as power-based personal violence. If you have been affected by power-based personal violence, remember that you are not alone and that what happened was not your fault. We can provide support and confidential resources on- and off-campus to help you heal. That could mean assistance with housing options and medical care, explaining the judicial process and options for filing judicial/criminal charges, or simply listening and offering support.

Feel free to stop in my office in Cro 222 at any time to speak in confidence about your options. I am a trained advocate for victims of power-based personal violence. I can also be a resource for friends of victims, and faculty and staff who may be supporting them.

Providing services to victims of violence is just one of my roles. The ultimate goal is to reduce the number of people who become victims of violence to begin with. In this context, we will be offering a whole array of education and awareness programming in April, which is Sexual Assault Awareness Month. Activities include Take Back The Night, Green Dot Training, movie nights and round-table discussions. Look for posters with more details when you return from spring break, or visit our Web site <http://thinksafe.conncoll.edu/> for ways to get involved.

These activities are being coordinated through the Think S.A.F.E. project, which stands for Think Sexual Assault-Free Environment. We are currently taking applications for SafetyNet, the peer education component of Think S.A.F.E., as well as three internship positions for next year. Email me at dfolsom@conncoll.edu for more information.

As a community, we need to work together to end power-based personal violence. If each one of us plays a part, we can promote safety for everyone and communicate utter intolerance for sexual violence, dating/domestic violence and stalking. As Albert Einstein said, "the world is a dangerous place; not because of the people who are evil, but because of the people who don't do anything about it."

-Darcie Folsom

Comments from thecollegevoice.org

I don't really see the difference between this "reusable mug system" and what the de facto system is, if one chooses to avoid paper cups — appropriating the plastic cups for our own use. Like the proposed mug system, the ideal is to borrow the cup while we need it to transport a beverage or snack, and then return it to a dining hall to be washed and be used by someone else when we're done with it. In reality, and as it would likely turn out if we had reusable mugs, we forget to return them, and they grow moldy in our room or get lost. Dining Services recognizes this is a problem and attempts to get us to remember to return them through "amnesty days."

I don't believe students would be any more likely to remember to return these mugs than the other cups, bowls and spoons we borrow, and the result would be extra cost — I'm sure these mugs would be more expensive to replace than the cups we currently misappropriate. I think encouraging students to bring their own mugs, facilitated by a one-time promotional distribution of mugs, would be more efficient, even though we'd have to walk to the bathroom or pantry to wash these mugs ourselves, but we'd have the incentive of ownership to care for our mugs, rather than disposing of communal mugs.

- Robert Hammitt '11

Corrections

"Daryl Davis: A black man amidst the Klan" by Eli Mangold was previously published, in a slightly different form, in the New London Day.

World News

In response to requests for more international news coverage, ATLAS has compiled headlines of world news not normally seen on the front page of the New York Times. This week's blurbs were written by Raymond Palmer, Juan Pablo Pacheco, and Ian Rathky.



THE AMERICAS

NICARAGUA — President Ortega will run for his third term in November elections

VENEZUELA —

President Chávez met with Gaddafi to negotiate a potential mediatory intervention from the Venezuelan government

BOLIVIA — Government sends aid to hundreds affected by recent landslides in La Paz

BRAZILLIAN court ordered the halt of a dam construction in the Amazon, concerned by environmental consequences.



ASIA PACIFIC

Recovery continues after CHRIST-CHURCH, NEW ZEALAND'S 6.3 magnitude earthquake last Tuesday: 165 are dead as of Friday.

CHINA continues preventing protest attempts with censorship and heavy police, prohibiting journalists in areas and reevaluating economic plans. Now with Japan's military focus on its southern islands, Russia stocks up on disputed northern ones.



SOUTH ASIA

In INDIA, a week-long wedding of Lalit Tanwar and Yogita Jaunapur is hot news, lavish with thousands of guests: estimated costs vary hugely from \$22m to \$55m. At the Pashupatinath Temple in Kathmandu, "sadhus" (holy Hindu men) are banned from selling cannabis, a sacred drug, to visitors: sadhus can only smoke this for themselves now.



EUROPE

The peseta, the old Spanish currency, is reintroduced in a small city in Northern SPAIN with the wish to boost the

economy by encouraging people to use the pesetas they have put away in their homes.

In the South Tyrol Museum of Archaeology in Bolzano, ITALY, a newly modeled Oetzi is on display: researchers have gone through 3D images and other forensic information to recreate this 5ft 2.5in man who died some 5,300 years ago, this time giving him brown eyes.



MIDDLE EAST

Robert Levinson, an FBI agent who disappeared in the Iranian island of Kish 4 years ago, was found to be alive.

Singer Nelly Furtado is donating the \$1 million she was paid when performing for Gaddafi's family. At the Berlin Film Festival, an Iranian drama "Nader and Simin: A Separation" was awarded the Golden Bear Award.

THIS WEEK

MARCH 7, 2011

monday

International Women's Day
1962 Room 4:30-7:30 PM

tuesday

ConnWorks and Gender Grubs Lecture:
"Undoing Marriage: Affective Bonds &
Institutionalization in Early America"
740 Williams Street, 4 PM

friday

Brazilian Jiu-jitsu
Cro's Nest, 2 PM
Krav Maga
Cro's Nest, 4:30 PM

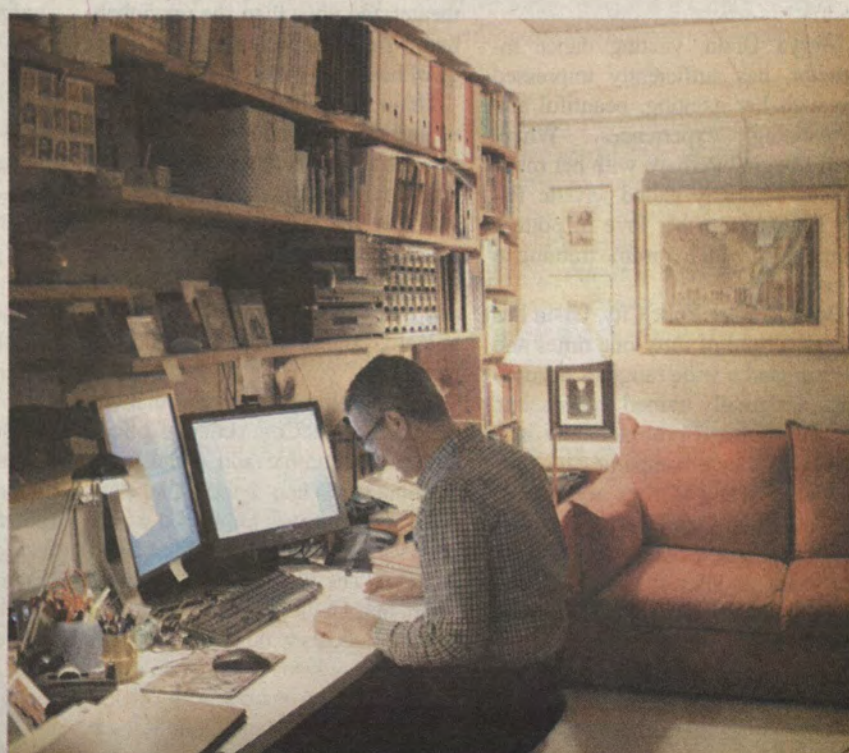
thursday

I Stand With Planned Parenthood
Chu Room, 4:30 PM
featuring Public Affairs Fellow of Planned Parent-
hood: Southern New England, Jennifer ParadisThe Goodwin-Niering Center
for the Environment
Senior Integrative Project Presentations
7 PM Silfen Auditorium, Bill Hall

wednesday

CONN COLL CONFESSIONAL
828 SECRETS, 8840 COMMENTS AND COUNTINGOpen Forum
Women's Center
9 PM

PROFESSORS' OFFICES



Professor Joseph Alchermes, Art History. Photos by Hannah Plistin '13.

Professor Manuel Lizarralde, Anthropology.
Photo by Cecilia Brown '13.Professor Nina Martin, Film Studies.
Photo by Cecilia Brown '13.Professor Christopher Steiner, Art History.
Photo by Kira Turnbull '13.

President Leo I. Higdon. Photo by Hannah Plistin '13.

For more photos, see www.thecollegevoice.org

A Yogi of Many Trades: A Talk with Marya Ursin



PHOTO FROM WEB
Marya performing with the Mystic Paper Beasts Theater Company.

EMMA WITTENBERG
STAFF WRITER

Marya Ursin, visiting dance instructor, has sufficiently impressed me with her exciting, beautiful and devastating experiences. Where shall I begin? Perhaps with her mask theater company called Mystic Paper Beasts, with her love of pottery painting, or with her mime training in Paris?

Born in New York City, Ursin has moved a total of forty-one times and has pursued a wide range of occupations. Originally trained as a dancer, Ursin performed professionally in a variety of dance companies for thirteen years, citing Merce Cunningham as her mentor. Ursin has taught yoga at Connecticut College for twenty-five years, an interest that she developed when one of her dance teachers used yoga as a warm-up activity.

"I got into yoga when I was 19," said Ursin. "Back then, there were only two yoga spaces in New York City." Midway through college, Ursin became interested in the art of miming and left school to be trained in France. Although she returned home one semester later, she was invited back to continue her studies in miming, which she ended up turning down.

Her life has certainly not been without struggle. After dancing professionally in New York for thirteen

years, Ursin broke her back and began to direct herself more toward theater and yoga than she previously had. "Yoga has been a primary agency of healing for me," she said.

Ursin described the rough times in her life as "shadows in the past." She made it clear, however, that she is open to discussing these experiences and that she has accepted them as just another part of life. "One of the most important things I have learned and that I think yoga has helped me to learn," she said, "is that you get to have it all."

The morning yoga classes that Ursin teaches at Connecticut College reflect her humble and enthusiastic personality. When I took the class last semester, I was impressed by the wide variety of yoga forms that Ursin includes. The flow of the class is relaxed, and Ursin makes an effort not to push students to do more than their bodies can or want to do. Ursin's music ranges from soundtracks of bird calls to rhythmic chants. The last ten minutes of class are almost always dedicated to meditation and stretches, giving students the chance to relax and, if you're lucky, to doze off. Overall, Ursin's morning yoga class gave me fifty minutes of exactly what I need as a student: time to clear my head. With all of the stress surrounding college social and academic life, we deserve this opportunity.

I asked Ursin about her thoughts

on the student body at Connecticut College. She said she appreciates her students' willingness to participate in a 9 AM class. "People come for their own reasons, and all I hope is that they discover some strength and quiet inside."

Teaching eight to nine classes a week makes it difficult for Ursin to find time to have her own *sadhna*, or daily practice. "I have found that it can be helpful for my body to take a day off from yoga, but I still do stretches daily." She also explained that this time off is actually a part of her *sadhna*—it allows her body time to rest.

Ursin's favorite yoga pose changes all the time. "I particularly enjoy half moon," she said and jumped to her feet to demonstrate the position. She reached to the right, the right hand touching the ground, the other clutching her left foot. There I sat gaping in awe, along with 10 other students in the Oasis snack shop.

Currently, Ursin owns a hexagonal rehearsal space outside Mystic called the Dragon's Egg, where she teaches yoga classes, rehearses with Mystic Paper Beasts and rents out the space to theater and dance groups from all over the country. "It's even the same shape as the compartments within a beehive," she said, giggling. "It's my sacred circus tent." •

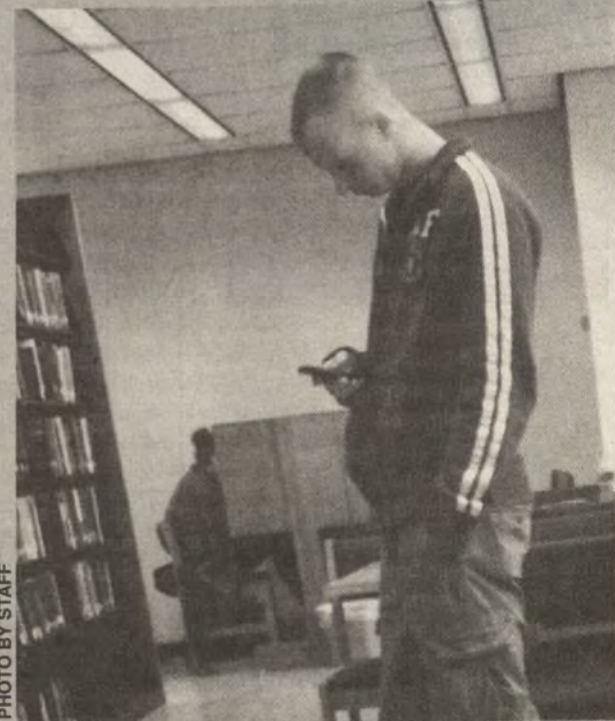


PHOTO BY STAFF

One student snapped a picture of the man in question on their camera phone.

Library Lurker

CONTINUED FROM PAGE 1

When they first arrived she had noticed a tall blonde man walking around, reading what looked like a dictionary or an encyclopedia. A while later, two of the members of the group went to the Blue Camel Café, leaving the girl alone to study.

Immediately, the blonde man came over, leaned on the table she was working at and started flipping through his book. He attempted to strike up a conversation with her several times, despite her dismissiveness, and he continued to stare at her when she did not encourage the conversation. Feeling uncomfortable, the girl was relieved when her friends returned, and the man left. He sat down at a nearby table, when the students heard the distinctive click of a camera phone being used to photograph them. The girl and her friend then left the library to escape the situation.

As these stories have spread across the campus, more women have come forward with similar experiences of a man with the same description. Most reported incidents have happened within the library, but one instance occurred at the Crystal Mall. Their encounter lasted only a few minutes, but the student felt pressured into giving him her number. He then proceeded to send her angry texts when she refused to respond to him.

The first woman who was approached has since talked to Darcie Folsom, the Coordinator of Sexual Violence Education and Advocacy to inform her of the situation. Stewart Smith, the Director of Campus Safety, said that he had been informed about the matter and it is being looked into.

"Connecticut College is an open campus, an important part of the local community, and many groups and individuals enjoy access to our facilities," said Smith in an e-mail. "When the College community has concerns about an individual, an officer is sent to the scene and identifies the person. After figuring out why an individual is on campus further action is taken." •

A Crusader for Food Justice Speaks on Abundance in a Time of Lack

MEREDITH BOYLE
NEWS EDITOR

On Thursday, March 3, Francis Moore Lappé gave a talk titled "From Famine and Fruit Loops to Food Democracy," officially kicking off the Goodwin-Niering environmental conference called,

"Smart Growth?"

Government Professor Jane Dawson calls Lappé "a crusader for food justice." Lappé is most known for her book *Diet for a Small Planet*. Originally published in 1971, it is now sold in over fifteen languages. "This is the book that first revealed the re-

alities of our unhealthy and unjust food system. Francis was way ahead of her time," said Dawson.

Before launching into her discussion of world hunger despite a huge abundance of food on the Earth, Lappé began with her motto: "It is far too late and things are far too bad for pessimism."

She attributes the problem of hunger to what she calls a "maligned mental map." In our heads, we see a great lack of both goods and goodness. We perceive the world as not only having a food deficit, but also seeing our neighbors as selfish and competitive. Our mental map is so convoluted

that we cannot see the abundance of food on the planet.

"We end up creating the very lack [of resources] we say we fear," she said.

CONTINUED ON PAGE 5

Preconcieved Notions of Giving

Fabiola Miakassissa '13 travels to Ghana for water and wisdom

DAVID SHANFIELD
STAFF WRITER

"When my teammates and I arrived in Chongashe and saw the vastness of the dry village," began Fabiola Miakassissa '13, "I was breathless."

Over winter break, Miakassissa and three other students — two from Middlebury and one from Smith — volunteered in the rural village of Chongashe in northern Ghana in order to implement a safe and sustainable water system with an non-governmental organization (NGO) called Community Water Solutions. Miakassissa addressed some of the details of the water system, but chose to focus more on the dangers of preconceptions about unfamiliar places.

Upon arriving in Chongashe, one of Miakassissa's partners turned to her and said, "Fabiola, I feel so sorry for these people, they're so unprivileged." Miakassissa replied, "How do you know? Ask them and see if they feel unprivileged or not."

Miakassissa used this story to illustrate how a person's preconceptions can prevent him or her from fully engaging in a new



FABIOLA MIKASSISSA/CONTRIBUTOR
Miakassissa poses with a Ghanaian child while developing a sustainable water system in Ghana.

place. Americans may consider themselves privileged because of luxuries like cars, television, and the Internet, but Miakassissa suggests that privilege cannot be measured in such a materialistic way. In automatically assuming that the people of Chongashe were underprivileged, Miakassissa's partner was prevented from fully seeing and understanding the lives and culture of the people they were there to assist.

Preconceptions, however, work both ways. Miakassissa was sure not to exclude the negative effects of preconceptions of the West in her discussion. She arrived in Chongashe right in the middle of the harvest, when villagers were collecting their yams and bringing them into the market to be sold. However, one man had failed to plant any yams that year and sat idly by while the other villagers harvested. Miakassissa

was absolutely sure that help was on its way. "Westerners think that Africans need saving," explained Fabiola, "and some Africans begin to rely on Western assistance, whether it's coming or not."

Miakassissa and her team tried to dispel these assumptions by "giving a sense of ownership" to the villagers over the clean water system they installed. Rather than install the system for the villag-

ers, her team involved them in the project. "We decided to train two women to use the alum and aqua tabs, and we decided to charge the villagers five cents per bucket of fresh water." With this money, the women will be able to buy more alum and aqua tabs, and will also receive two dollars a month for their work.

Although involving the residents of Chongashe in the project may have decreased their feeling of dependency on Western aid, Miakassissa was doubtful that it did anything to decrease her partners' conceptions of the village's lack of privilege. Upon their departure, many students felt as though they had "saved" the villagers.

"They failed to actually understand the place," said Miakassissa. "Those people in the village did not need saving, just helping. Approach anywhere you go with an open mind, and engage with the full stories of that place, the bad and the good."

"Engage yourself fully," concluded Miakassissa. "You won't know the culture of a place until you are a part of it." •

Francis Moore Lappé Discusses Food and Democracy

CONTINUED FROM PAGE 4

In fact, she said, we have enough food on the Earth to make us all chubby and still have leftovers. The fact that a large amount of corn harvest goes towards vehicle consumption illustrates her point. "Why," she asked, "am I a part of a system that is taking the abundance of this Earth and shrinking its capacity to feed us?"

Lappé said humans come equipped with genetic traits of cooperation, such as empathy and fairness, yet studies show that under certain conditions, normal people are brutal to one another. Much of this brutality stems from our mental map.

"We can't see outside of the way we frame the world, and we have created a mental map that creates the very conditions that bring out

the worst in us," Lappé continued.

When faced with major problems like world hunger, humans tend to turn to others to establish their fate, notably politicians and the economic market. We relegate our problems to the "magic of the market" and our elected officials, rationalizing that conditions created by the market are less than ideal, but the best option. In refusing to take responsibility for our problems, we create negative social conditions like extreme concentrations of power, lack of transparency and our reliance on the blame game.

To solve this problem, Lappé wagers that we need to bring out the pro-social qualities inherent in human beings through what she calls "living democracy."

"Living democracy" is exemplified in India, a country currently

experiencing a high-tech boom which has created many billionaires. The rest of the population lives behind this façade. Between 40-50% of Indian children have stunted growth due to malnutrition. This is what we see on our mental map. We don't see the 100,000 village cooperatives, organized by village women, that are creating 1/5 of the milk in India, and have created four to five times more jobs than the technology boom.

"Why haven't we known about this?" Lappé asked. "Because we haven't bothered to look. Instead of playing the blame game and waiting for people to solve their problem for them, these people are doing it themselves."

If we take the idea of "living democracy" seriously, we have to ask ourselves how we are creat-

ing power in our own lives, being transparent and mutually accountable for our actions.

Lappé said this will take courage. "Part of the courage is understanding the power we have and rethinking our notion of fear," she said. When humans feel fear, we associate it with the idea that we are in the wrong place at the wrong time, but we must eventually come to accept that feeling fear may just mean we are doing the right thing.

"Make a list of things that ten years ago, you thought could never happen, and then did," Lappé said. "If you keep a list of doubts and acknowledge that you were wrong, you realize that it's not possible to know what is possible."

Lappé used the psychological concept of mirror neurons to illustrate the power of student ac-

tivism. Mirror neurons exist in the brain and fire signals both when we act and when we observe an action performed by another person. "If you are doing something edgy on this campus, someone will see it and recognize it." In other words, the mirror neurons in that person's brain will be mimicking the action.

Merry Byrne '13 reflected on Lappé's discussion, "Food and democracy are often separated from one another. We have more than enough food to feed the world population, but the concentration of power in the world system prevents anyone from having adequate access to food sources. It is a really powerful thought. We have the resources to solve hunger, but the world system we have created prevents this ideal from being a reality." •

CONNECTICUT COLLEGE, 1950-1960



The women of Harkness House. April 7, 1952.



Students shopping in the College's first bookstore in Blackstone, c. 1955.

"Most of you will probably live to be a hundred. If you want to keep from being a stuffy old bore for forty years, that is, between sixty and a hundred, then you've got to learn to be something now. In other words, you can't rely on preserving either your youthful charm or your feminine allure through a hundred. To be young and feminine at sixteen is no achievement. To be a respected person at sixty is."

- Rosemary Park, 1960 Address to the Freshmen



Photos above and at right from the same dance in Knowlton Salon, April 1951. Robert L. Perry.

The 1950s were the last of five decades in Conn history built on perpetuated traditions. The girls had no locks on their doors; they used the common rooms to drink tea, play cards and smoke cigarettes. Dating meant girls took busses, trains or carpools to neighboring men's colleges like Yale, Wesleyan and Dartmouth for parties and mixers. Men would also come to Connecticut College for various dances, like the Sophomore Hop (Soph Hop), the Knowlton Prom and the annual Pig Push, a dance with the Coast Guard. Women would choose their dates randomly by drawing from a collection of men's watches.

Rosemary Park was the College's president from 1948 to 1962. "We loved her," said Betsy Carter Bannerman '62, Managing Editor of then-Conn Census. "We thought she was great. She was little, and very friendly - she made contact with students. She wasn't hiding away in her office." Beloved Dean of the College Alice Johnson was hired by Rosemary Park to be Dean of Freshmen. "She had been a shy, retiring young person before being elevated to the Deanery and subsequently to the presidency," Johnson wrote in an unpublished manuscript. "This retiring, modest, tiny woman had, over the years, become a most superior public speaker."

In 1960, Park addressed the freshmen. "By 1970, which would be six years after you have graduated from Connecticut, two out of every five women in this country will be in the labor force of the country," she told them. "They will not be sitting on any satin cushions."

Park made four additions to our campus in the fifties: Hale Laboratory in 1954, Larrabee and Crozier-Williams student center in 1957, and North Complex in 1958. Cro was originally built to include a gymnasium, with a bowling alley in the bookstore and a pool in the 1962 room.

COMPILED BY LILAH RAPTOPOULOS / EDITOR-IN-CHIEF



Students return to New London, early 1950s. Center: Helen Fricke '52.



Left to right: A. Bechen '53, K. Webster, '54, Eva Blumm, '53, Myra Tombuch, '51.



Connecticut College, Competitive Sing in Palmer Auditorium. April 23, 1952. Dresses are students' own. Photograph by Robert L. Perry, New London, Connecticut.

OPINIONS

Sticks, Carrots and Going to Class

An international relations major's perspective on attendance policy

STANISLAV ANDREEV
STAFF WRITER

Prior to 1989, each Eastern European government would organize a few pompous national parades on notable holidays each year. Every citizen above a certain age was required to celebrate the genius of the communist leaders and the prosperity of his/her country. Since the authorities knew well that the people were not quite convinced of either, however, specially appointed clerks at schools and workplaces took attendance and submitted the lists of truants for punishment.

If this does not ring a bell, check the last few syllabi you received. If they are at all similar to mine, they probably have a section indicating that each absence affects your participation grade negatively, with two or more resulting in significant reductions of your overall semester grade. The logic is plain and simple: if you want to get students to do something (in this case, go to class), threaten to hit them where it hurts the most (grades) and voilà! In international relations, we define such actions as belonging to the hardcore "sticks" approach, i.e. exploiting a clear power asymmetry to coerce an actor to follow a path you have defined for them, kind of like what the U.S. army did in Vietnam and Afghanistan until leaders realized it is not sustainable in achieving any long-term goals.

The immediate alternative is, of course, the "carrots" approach, which is IR jargon for providing attractive benefits that incentivize an actor to take a set of actions without resorting to or threatening to use force. From psychology (and the name B.F. Skinner comes to mind), we know that positive reinforcement is much more successful in altering behavior than

punishment, which tends to have only temporary effects. In other words, it might be the case that providing students who attend all classes in a semester with some form of extra credit might be more effective in pursuing the goal of universal student presence in classes. Even if extra credit is not an option, we should be open to a system in which attendance is rewarded.

All students of international relations, however, know that there is a third way, which often turns out to be the path of foreign policy. In a 1990 book, Joseph Nye, a Harvard doyen of IR theory and a former Undersecretary of Defense, coined the term "soft power" to refer to the ability of countries and leaders to obtain desirable results through persuasion and attraction (through upholding ideals, demonstrating

From psychology, we know that positive reinforcement is much more successful in altering behavior than punishment.

exemplary behavior or presenting a compelling story) without the usage of either "carrots" or "sticks." In other words, the beauty of "soft power" lies within its ability to make it one's choice to follow a certain course of action that another actor finds advantageous—in our case, to go to class regularly because we *want to* and not because we *have to*.

Such an approach relies on a professor's ability to convince

students that classes are indeed valuable and indispensable. This could be done in two ways. The first (and not ideal) one would be to integrate class discussions into exams and assessments, making it impossible for students to attain high grades on exams if they have not participated in classroom discussions. Indeed, if class time does little more than summarize a set of readings (which everyone can do on their own), students can ace assessments without having attended many classes and there is absolutely no reason to punish them for having found alternative ways to enrich themselves during class time. The second and far superior alternative would be to make classes fascinating, engaging and enlightening, not just by going beyond the readings but also by connecting them to what truly concerns us in the twenty-first century. Achieving high student turnout this way requires a lot of preparation, immense knowl-

edge and a remarkable pedagogic talent, but also creates the type of educational process in which we all aspire to participate.

Luckily, we do have professors with captivating teaching styles who succeed at convincing us that missing classes is unwise due to the high level of insight and knowledge they provide. (By the way, they are usually also the least stringent about attendance policy because they are comfortable in their ability to attract students in a different way.) At the same time, however, the current attendance policy removes the incentive for all professors to measure up to these high standards; after all, it is much simpler to have the threat of lowering grades hang menacingly like a sword of Damocles above students' heads. Doing the latter harms the learning process because every student can attest that being in class is one thing, but being truly engaged (especially in the information age) is something

completely different. Finally, the attendance policy prevents students from being able to practice making real-life decisions based on what they find more valuable by having us respond to simple incentives.

I have to say that I (just like virtually all members of the Connecticut College community) recognize the value of classes in the long run. What I do believe, however, is that the way we convey the message of their importance needs substantial revision. Dwight D. Eisenhower once said, "Leadership is the art of getting someone else to do something you want done because he/she wants to do it." I would rather have my professors remind me of his words, as opposed to the roll calls with which my parents had to deal. Wouldn't we all? •



Carola Ernst (of Ernst Common Room fame) lectures to a packed classroom in Romance languages in the 1920s. Not only have classes changed (hopefully for the better), but so have attendance trends.

PHOTO COURTESY OF CONN COLLEGE ARCHIVES

Do You Stand with Planned Parenthood?

CONTINUED FROM PAGE 1

It is clear that these are dangerous ideological attacks that have no basis in common sense.

At a time when increasingly more women and families cannot afford health care due to increasing costs and a struggling economy, the House leadership wants to eliminate the programs that provide services like birth control, family planning, lifesaving cancer screenings and HIV testing to millions of women.

This care saves lives — yet the new House leadership wants to end it.

So what is the premise of the Pence Amendment? Mike Pence (a Republican from Indiana) and other House Republicans believe that Pence Amendment and other legislation that targets federal funding for abortion would

help alleviate the federal deficit. WRONG. For one, under Title X funding, organizations such as Planned Parenthood cannot and do not use federal dollars to finance abortion services. There is already a ban on federal dollars being used towards abortion services through the Hyde Amendment. Planned Parenthood uses the Title X federal funding for the clinical services previously mentioned, which is a crucial element to the work they do. However, these cuts would also be detrimental to the work Planned Parenthood does to provide comprehensive sex education. Second, family planning programs like Title X are fiscally sound: for every public dollar invested in family planning, taxpayers save nearly \$4. Yet, in their ideological zeal to attack women's health, the House

leadership doesn't seem to care.

Eliminating the national family planning program and stripping Planned Parenthood of all federal funds means that women across the country will lose access to basic primary and preventative health care. That means more women with medical problems will go untreated and there will be many more undetected cancers and infections discovered when it is too late to save women's lives.

The use of Title X funding is vital for the health of our nation and for those individuals who can't afford to get basic health care. Eighty-five percent of Title X clients have incomes at or below 150% percent of the federal poverty level, and 66% are uninsured. Cutting Title X funding is going to affect women in low-income brackets because they are

four times more likely to face an unintended pregnancy due to limited access to contraceptives or irregular use of costly birth control. Title X services are incredibly effective at helping prevent nearly one million unintended pregnancies each year, almost half of which would otherwise end in abortions.

As a Campus Action Intern for Planned Parenthood and a volunteer for our local New London Planned Parenthood, I'm outraged by the political turmoil around this issue. The passing of the Pence Amendment is bad policy and bad politics. The government says they want to save

money, but instead imposes outrageous cutbacks on programs that have shown to be effective at lowering unintended pregnancy, spread of STIs and saving medical costs both for the federal and state government. As a strong believer in women's reproductive justice and rights, I can't just sit idly by while this attack on women's health is going on, and neither should Connecticut College.

I come from a city where teenage pregnancies are common. Many of the teens in my high school made bad decisions that led to unintended pregnancies. Being mostly minorities and coming from low-income families, they found it hard to seek the proper medical attention at an affordable cost. Luckily, there was a local Planned Parenthood that helped many of them receive proper check-ups during their pregnancies, and offered counseling as well as parenting classes to help them through this strenuous experience. This is why I stand with Planned Parenthood.

We need to send a message to the extreme House leadership and tell them to stop the assault on women's health and to get back to what they promised to do — fix the American economy.

Here's what we can do to stand with Planned Parenthood:

Call Your Elected Officials—



PHOTO COURTESY OF WIKIMEDIA COMMONS

Tell them THANK YOU for supporting Planned Parenthood and women's health and to continue the fight in the Senate to defeat these attacks. Connecticut's senators are Joe Lieberman at 860-549-8463 and Dick Blumenthal at 860-258-6940.

Go to www.istandwithplannedparenthood.org to take action: sign an open letter to Congress and to every senator who still has a chance to stop it.

Share your story about how Planned Parenthood has been there for you, your family or your friends. If you are one in five American women who have been helped by Planned Parenthood say it, show it and share it at www.raiseyourhand.org.

Text-to-Sign to Support Planned Parenthood. Text-I Stand With PP- to 69866. •



PHOTO COURTESY OF WIKIMEDIA COMMONS

Where is Our Compromise?: Considering Alternatives to Democracy

JUAN PABLO PACHECO
CONTRIBUTOR

In the face of the recent uprising, the future of the Middle East has been the center of agitated discussions in Harris, classrooms, hallways and even in bed. But the more I heard people brilliantly defending their own theories, the more I felt the urge to say that I thought we were missing the forest for the trees, as the cliché goes. When I heard those talking about the importance of freedom in the Middle East, there was something cynical about it.

One of the first things that struck everybody (as always) was the role of the United States in the recent events. Most people looked

at it from a political perspective and called it a diplomatic challenge. But certainly most people ignored the fact that Egypt's and other states' failures were deeply rooted in the neoliberal markets sponsored by the United States.

In a recent article on Al Jazeera's English-language web site, Dr. Walter Armbrust of Oxford University said, "The reality of Egypt's political economy during the Mubarak era was very different than the rhetoric, as was the case in every other neoliberal state from Chile to Indonesia."

The utopia preached by western capitalism is extremely unsuccessful in the wrongly-labeled "developing" nations. The formula, owned by those few successful

corporations and institutions—such as the infamous International Monetary Fund—enables the absurd disproportion between the rich and the poor, giving way for the elites to protect and maintain their ideals through controlling the economy at their own will.

Middle Eastern uprisings have not been solely against autocratic governments. They essentially disapprove of the neoliberal market and all its implications. Here lies one of the major values of these attempts of revolutions: they are the first to happen in a contemporary neoliberal economy. Armbrust clearly points out that "the complete failure of neoliberalism to deliver 'human well-being' to a large majority of Egyptians was

one of the prime causes of the revolution."

But democracy does not promise any better; in fact, most democratic policies facilitate the existence and strength of neoliberal markets, and therefore the natural-

Most democratic policies facilitate the existence and strength of neoliberal markets, and therefore the naturalization of social injustice.

ization of social injustice. As Lev Grinberg, professor at the Ben-Gurion University of the Negev, said, "Democracy does not necessarily solve problems related to poverty and economic inequality, nor does it resolve cultural conflicts related to the common identity of the nation's citizens." This is especially true for this country, the "land of the free."

Dick Cheney and Donald Rumsfeld, members of the former Bush administration, amassed their fortunes by skillfully blurring the line between their businesses and their political position. Democratic laws enable the public state to be dangerously tied to the private sector.

Shouldn't we be telling Middle Easterners that democracy might not be the smartest way out? Our responsibility as benefactors from a seemingly successful system based in tremendous global inequality should be to warn those about to step on the quicksand of democratic neoliberalism.

Democracy is not the fairy tale most believe it is, and we should

certainly be telling this story, not just to the world, but to ourselves.

We all know that capitalist corporations have undermined our so-called "democratic liberties," and that social justice seems a far goal. We are also highly aware of our generational hypocrisy, but at the same time we are overwhelmingly conscious of our generational responsibility. The Middle East is telling the world that people have the right to hold their governments accountable for injustices.

We are the citizens of a world no longer polarized by a Cold War. Our classrooms are full of messages of social justice, full of awareness of the fallacies of capitalism. It seems to me that most people are afraid to see beyond the uprisings in the Middle East and turn their glance inward. But we should not be afraid. To question the principles of this country is not necessarily to be a Marxist.

We embody the potential of structural change, so what are we going to do now? Perhaps organize a boycott to the major financial conglomerates? Or back up those protesters in Wisconsin who are fighting against the government's attempt to abolish their right for collective bargaining?

It is not for me to say. But surely, as Armbrust said, "[T]he application of utopian neoliberalism in the real world leads to deformed societies as surely as the application of utopian communism did."

I might be a hopeless socialist, but we should not be hopeless idealists. In realizing the absurd inequality of our current system, we may trigger our own hidden activism. *



Protesters in Egypt hold a sign that reads "Leave!" in Arabic.

IMAGE COURTESY OF WIKIMEDIA COMMONS

Grappling with Mixed Martial Arts

MELANIE THIBEAULT
STAFF WRITER

It's 4:30 on a Wednesday afternoon at Harris. There is hardly anyone here, and I only have thirty minutes to consume the delicious array of French bread pizza on my plate before I head over to Cro for my first (and probably only) mixed martial arts (MMA) experience. My roommate, a regular attendee of the Wednesday night grapple-fest, offered to let me sit in on a class. I threw on a pair of sweatpants and a t-shirt and said, "Maybe. We'll see how this goes."

After loading up on carbs and cheese, I followed her into the 1941 room. We were greeted by an almost empty room, save for one girl warming up and stretching at the far side. Around 5:10, the instructor of the class, Will Smith '13, ran in, frantically looking for the workout mats that were missing in action. Class was delayed until he returned with them from the Burdick basement, which is apparently where Conn stores its workout floor mats. (And to clarify, by class, I mean the three people who were there and ready to bust out some martial arts moves. I chose to plant myself in the corner with my laptop.)

Class finally began with a warm-up called "hip escapes," which looked about as painful as it sounds. You lie on your back and pop your hips to the left and then the right, looking like a snake writhing on the ground, unable to flip back over onto its stomach. This rather excruciating activity was followed by some kind of rolling exercise, which was basically a series of somersaults done at a very rapid pace and with more grunting.

With everyone warmed-up, Smith moved on to the first activity—shadowboxing. If you have never shadowboxed before, you're really missing out on an enjoyable time. As the name implies, one boxes against the most formidable enemy of all—air. It also looks rather like one is beating the crap out of an invisible man who has no way of defending himself. Either way, it looks awe-

some and works on boxing skills. Win-win.

My experience with any form of karate is brief. I was a white belt for three months before I quit, but I do remember some of the basic drills that I saw performed at MMA, like the next activity. The class paired off and one person held up a hand pad while the other practiced punches and

It's really great to watch someone sitting on top of your roommate and making her squirm.

kicks. When I had to do this, the instructor mocked the intensity of my punches, saying, "What, don't want to break a nail?" So I really socked it to him. I learned that the harder one punches, the louder the grunt; either from the one doling out the punch or the one lying on the ground after receiving the impact of force.

Abruptly, some beautiful Celtic music began to play from outside of the 1941 room, really setting the mood for the subsequent *muay thai* moves. We were performing more badass moves when a group of confused looking people wandered into the room saying they had it reserved. The misunderstanding was sorted out, but as they were leaving, one person asked, "What is that?" Another responded hesitantly, "I think it's kickboxing." Wrong-o. It's MMA—something that not a lot of people know about but definitely should.

My favorite part of the whole experience was the last activity—grappling. This can be a little uncomfortable for people at first, but once they get the hang of it, it's quite enjoyable. To be an outsider watching this activity unfold was strange and a tad uncomfortable, but at the same time, it's really great to watch someone sitting on top of your roommate and making her squirm. I like to think of it as payback for the fact that she could probably kill me with a simple snap of her finger. So when Smith told the person

grappling with her to fight harder, that she "wasn't a delicate flower," I cheered and commended MMA club for a job well done.

The club doesn't have that many members, but the more that join, the more fun the activities would be. Smith, emphasizes this point, saying, "Come! We need more people." A different martial arts class has spent money to hire an actual instructor. If Smith can get more of a momentum going, he might be able to receive some money for better equipment and mats. Students of Connecticut College, don't deny MMA club these ad-

vantages!

If the idea of martial arts doesn't sound appealing to you, think about this way: "It's kind of fun when you get to kick some guy's ass," said Smith who admits

he's gotten his ass kicked by some girls before. "It's humbling," he added.

Don't be shy, give MMA a try. You might find it as enjoyable as I did. *



Two soldiers compete in the U.S. Army's mixed martial arts tournament.

PHOTO FROM WIKIMEDIA COMMONS

Nixon's funny hat.

DEVIN COHEN
STAFF WRITER



A Writer's Chat

Authors Antony John and Blanche Boyd discuss young adult fiction, writing methods

SHANNON KEATING
STAFF WRITER

How does a stay-at-home St. Louis dad raised in England write a prize-winning young adult novel about a deaf teenage girl in the Seattle suburbs? That's exactly what Professors Simon Hay and Blanche Boyd asked author Antony John during his visit to campus.

The charismatic author visited Conn February 21 to read the first chapter of his latest novel, *Five Flavors of Dumb*, and have an open discussion about young adult fiction writing with Boyd, the English Department's writer-in-residence.

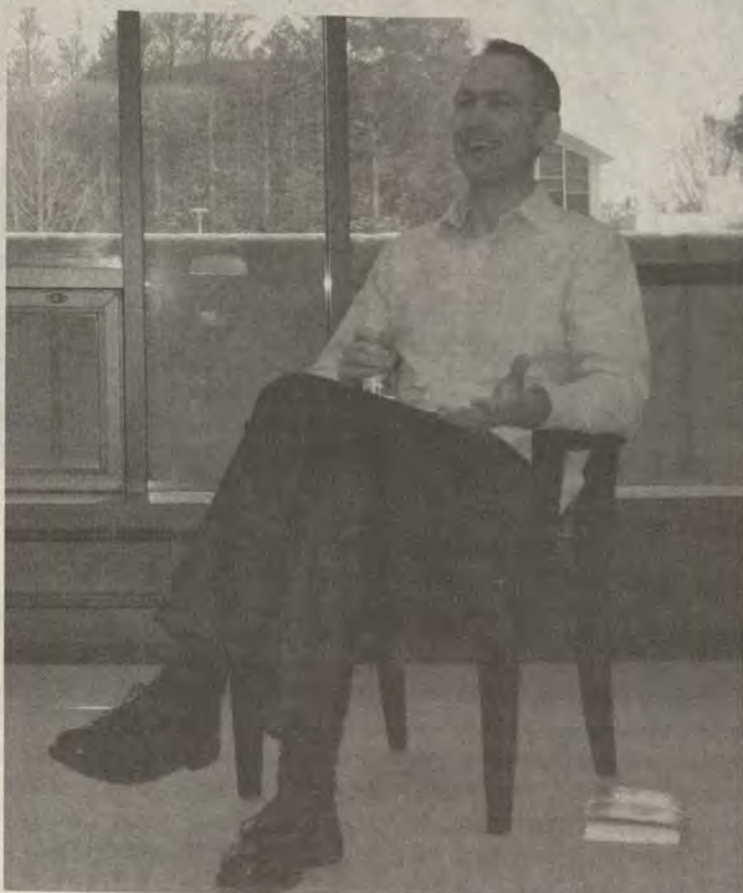
Hay shared an apartment with John for three years in graduate school at Duke University. John was working toward a Ph.D. in Music Composition to follow his bachelor's degree in Music from Oxford University. John fondly recalled that when Hay and other English students discussed literature during their time at Duke, he would think, "That is so cool! I don't think I get it, but it's so cool!"

Music does seem like a strange place from which to launch a career as a novelist. "I'm flying by the seat of my pants here," John said, laughing. He pointed out that even though he holds no formal education in English or writing, compositions in both mediums have "theme and structure," and one has to ask oneself similar questions before embarking on a work: Where am I going with this? Where will it be performed, and for whom?

Music also plays an important role in John's fiction. "It keeps appearing in my novels, I don't know why that is," he joked. In his first book, *Busted: Confessions of an Accidental Player*, the protagonist is a musician, and his new *Five Flavors of Dumb* follows a squabbling teenage rock band managed by the unlikely Piper Vaughn.

John's editor told him that there was already a multitude of rock music themed young adult novels, so John's wife suggested that he explore the topic from the point of view of a deaf person. John was fascinated by the idea of musical culture intersecting with deaf culture, and in the discussion cited deaf rapper Sean Forbes, and deaf percussionist Evelyn Glennie, both of whom experience their music in entirely unique ways.

John underwent three solid



Author Antony John with from his book *Five Flavors of Dumb*. Photo by Michael Reder.

months of research for his novel, assembling a deaf team to learn about growing up with the condition, speaking with physicians, and attending an ASL class. He also became aware of the ideological conflict between cochlear implants, which can restore hearing in some profoundly deaf individuals, and the traditional view of celebrating deafness and sign language instead of branding it as a handicap. This conflict is a central theme of *Five Flavors*.

Boyd was impressed with John's research, mentioning that going out and gathering information is not her forte. The differences between the two writers became apparent as they talked. When John remarked that he had all of his most recent work completely planned out before hitting the keyboard, Boyd replied, "I can't do that. People ask me what my book is about, and I say, 'I don't know.'"

John and Boyd also discussed the dissimilarities in fiction when age audience differs; Hay asked if "not having to write according to narrative structure can be debilitating." Boyd agreed that adult fiction can be tricky because, unlike with young adult, there needn't necessarily be an ending. She said that one of her first novels was like "walking off a cliff at the end."

John added that conventions,

such as the young adult model for a clear, coming-of-age plot with a moral to close, "do not mean you are confined." When Boyd asked him if he was restricted in content because of his genre, he said, "Really, anything goes." Young adult fiction does not necessarily mean more innocent subject matter. He referenced Barry Lyga's acclaimed *Boy Toy*, in which a teenager is trying to get over the affair he had with his teacher when he was twelve.

"I just like to see kids reading," John said, even if they pick up the thinly disguised young adult versions of harlequin novels. He himself was a self-professed reluctant reader in high school, until he came upon S.E. Hinton and the likes of *The Outsiders*. For a sixteen-year-old in a British all-boys' school, reading about gangs in Oklahoma could not have been more alien to him, but he was hooked. Boyd similarly described discovering literature as this "covert message [and a] key to truth," which was "electrifying."

John's appreciation for literature took a back seat until he started staying home with his two boys, which, though he loved, he knew needed to be supplemented with something intellectually stimulating. In a few frightfully simple-sounding steps, he wrote a novel,

MOBROC:

A Night To...

Showcase of fresh student bands

ETHAN HARFENIST
STAFF WRITER

After Griffen Alexander finished his set about the constriction of major labels and Face-

book and heart break and romance and every other theme spun by Jason Mraz and the Abercrombie model looking, acoustic guitar wielding mafia present in the music industry, the MOBROC show was set to commence. The setting was intimate; the lights dim, the expectations high, the coffee brewing.

This show was the first MOBROC 'show case' of the semester. The first band to kick things off was a project called Alas, Nebraska, a guitar duo made up of James Finucane '13 and Alex Vancil '13. The songs alternated between being folk-core and art-beat. Finucane strummed acoustic while Vancil picked 'lectric. Though they weren't backed by drums, Alas, Nebraska provided strong rhythm and tasty vibes. It was a nice intro set to the evening, the obvious highlight being their much-acclaimed single, "Popular Girl."

Next up was Fleur de Lise, a guitar, cello and drums three piece headed by songstress Liz de Lise '13, with Dan Shoukimas '13 on cello and Gautam Sinha '13 on drums. She describes their sound as, "Oy...um... 90s folk pop," but to me it's more fem-beat or girl-core. The band provided a mellow atmosphere as vocals and cello braided together seamlessly, belting out hits such as "Army Bag" to an adoring crowd. It was a great string of songs.

Nixon Fingers, a new Andrew Crimer '11 couples project, was arguably the cutest band to play. Sloppy, gritty and dusty, Nixon Fingers churned out 15 minutes of skinny-jean'd post-punk. Nate Pope '12 banged drums and Crimer's girlfriend (Nixon) fingered bass for the group. The songs were catchy, layered with a nice Epiphone crunch characteristic of Worcester-core and choco-beat. It was Watergate set to music.

Teddy's, an experimental grape-gaze duo consisting of Josh Gottesman '11 and Jon Markson '12, played afterward, signaling a turn for the absurd at the concert. Jon's pedal chain was lit up constantly as Gottesman's glasses consistently slipped down his nose bone during their set. It was (I believe) an improvisational set, a tribute to the Fibonacci sequence. Bleeps, bleeps, zurps and da-da-da's were abundant. Overall, their jam was confusing and a bit uncomfortable for the crowd as a whole (though the "La Bamba" cover was among the best pieces of music ever performed).

Then, Lacrosse (LAX) played and everyone bled. LAX is a sports-punk band influenced by equal parts Stalin, Black Flag and sandwiches. Members include Jon Markson (drums), James Finucane (bass) and an unidentified Ashkenazi Jew in a Duke jersey. The set was 10 minutes of chaos. Imagine a Dreidel in a blender.

The closing band was another Liz de Lise concoction titled Mostly Dimes. Their name refers to the fact the band is primarily girls, excluding Nate Pope on drums. De Lise played electric guitar for the first time in her life accompanied by Emily Bernstein '14 on bass. The lyrics were lush with feminist slander and shouting, while the music was sweet and saucy. The sound was somewhere in between Sleater-Kinney and an easy-bake oven. Would listen again.

Overall, the MOBROC show was a huge success. Everyone was hanging out and listening to the music at their own pace, drinking mochas and grooving to the tunes. Start a band, join MOBROC and divulge your soul to the campus next time around. :) •

got an agent, and received a multiple-book deal from a publisher.

"I think the stories of how people come to be writers are amazing," said Celia Whitehead '11, who attended the talk.

"I love it," said John about his work. "I just get to sit in coffee

shops and make stuff up all day. I know I'm not supposed to say that, I'm supposed to be suffering for my art, but really, what could be better?" •

Who I Am, Sometimes: Reflexion Review

JOHN SHERMAN
MANAGING EDITOR

Saturday night in the 1941 Room, Connecticut College's spoken word performance group, Reflexion, held their second show of the semester. The first was on Valentine's Day, and, appropriately, focused on relationships, both past and present, fulfilling and neglectful. Saturday's show, titled *Who Am I?*, dealt broadly with issues of identity.

The question is a big one, to be sure, and reverberates against innumerable others—Where am I from? Who will I be? Relating the past to the present is a challenge in itself; relating the past to the future often requires a tremendous leap. As a form of expression, spoken word enacts the emotional weight and literary grace of poetry, bringing the poets' imagery into the immediate present of a performance. That so much spoken word addresses pain and sadness is perhaps a result of its performative impact—its capacity to confront the listener/viewer with words as well as movement. The members of Reflexion delve deep, recounting memories and emotions that have formed and continue to form

the identities they inhabit, question and explore in performance.

The show began with "Oh Father," by Anthony Sis '14, a piece addressed to Sis's own father, in the rhetoric of a Christian prayer, conflating the father and the Father and blurring the boundaries between apology and renouncement. As an opening to the rest of *Who Am I?*, "Oh Father" set the tone of the show as both confessional and self-asserting, both "Who am I?" and "Who I am." Benjamin Ramos '14 followed with "Break Away," an exhortation to forge one's own path in the world. Ramos asks not only "Who am I?" but also "who will I become?" and "what have I been told to become?"

Madeline Noi '12 performed "Double Edged Sword," a powerful poem that explores the vacuum between two worlds, between "African" and "American" as an "African American," and "the hypocrisy of them both." Referencing her parents' Ghanaian nationality in contrast to her own American nationality, Noi expresses the inner struggle between being defined as one thing and feeling entirely another, or rather several others, definite or indefinite: "May the freedom to be whoever the hell

I am last."

Following this was "Broken Identity" by Marline Johnson '13, an honest and beautiful poem contrasting biological origin—two chromosomes, his and hers—and the origins of personhood, of who we are and are not. "I am neither my mother's not my father's child," Johnson tells us. In spite of the all the physical reality to the contrary—two chromosomes, his and hers—the reality of being from somewhere, from someone, can never be so clear. She asks, "How the hell am I supposed to know who I am?" How, indeed?

Ending the first act was "Strong," performed by Megan Hulsart, who recounted a childhood of overcoming cerebral palsy, and learning that "strong" is a relative term. The strength of every poet in *Who Am I* was evident, both in their words and in their presence.

Intermission featured the Dudes of the Corridor, a musical improv group comprised of Liam Lawson '14, Prashanth Selvam '14, David Rojas '14, Shuyler Nazareth '14, Benjamin Ramos '14, and Juan Pablo '14. The six dudes improvised songs about three different audience volunteers, à la Wayne

Brady on *Whose Line Is It, Anyway?*

To begin the second act, Reflexion president Kelli Bannister '13 performed "Daddy," a one-sided dialogue with her father, couched in the extended metaphor of a basketball game. In barely-there sing-song tones, Bannister described winning and losing points against an unseen, unanswering father figure. "I was up by nine / but your choices / left me down by eight." The game goes on, Bannister playing her hardest against her father's choices as she would a basketball opponent. "See me survive all these fucked-up, / all these hand-me-downs you gave me." Our own identity so often plays out this way—as bargaining, scoring emotional lay-ups against misfortune and bad memories.

Elena Rosario '14 began her untitled poem with "Who am I?"—a question that seemed more and more impossible to answer as the show progressed. I began to ask myself how I might answer it, what I might shout into a crowded audience to explain myself. Rosario tells a story of herself with injuries—a broken tibia, a bum knee. "I am committed to this lifestyle," she says, "I am a skate-

boarder." "Who am I?" may also be a "what am I?" and a "what I do," all of these converging on some nebulous "am," one image never quite explaining the rest of them.

The poetry of Reflexion senior advisor Asia Calcagno '14 is consistently right with powerful imagery, her "Ode to Be Non-Human" being no exception. Phrases like "the cracked bones of divorce" snapped from the microphone, framing Calcagno's narrative in a cage of carefully chosen sounds. Beyond the content of her poetry, which is powerful on an intellectual level, Calcagno's reading draws on the aural tactic of spoken word performance.

Melissa Monsalve '14 read a piece titled "Little Miss Goody Two-Shoes," a self-reflective account of parental expectations and youthful realities. Monsalve admits to being, and indeed proudly identifies herself as "perfectly imperfect," adding, "and that's the way I want to be." In a similar vein, Benjamin Ramos '14 returns to close the show with "Find Your Way," a fitting corollary to his earlier "Break Away," the two

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The Threepenny Opera

Conn tackles this Brechtian tale of greed, murder and lots of white face make-up

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When Polly returns home, she proudly tells her parents of their marriage, and stubbornly refuses to reconsider. The Peachum parents step their plan into high gear, scheming to have Macheath finally hanged for all his crimes. This proves difficult because of Macheath's friendship with Tiger Brown (Tim Swan '13), the police commissioner, and the relationship with his daughter, Lucy (Grant Jacoby '13). And thus the plot is put in place as the Peachums work with Macheath's past lover Jenny (Susanna Kavee '14) to track Macheath down, set a trap and see him swing from the gallows.

The plot is somewhat complex, especially when it comes to the exact motivations of each character, but the cast carried the audience through it well with great acting all around. The standout performances would have to be from Gordon, who was excellent at being both the suave slimy criminal in the beginning and the more frantic death row inmate at the end; Cameron, who was

perfect as the angry over the top hypocrite Peachum; and Kavee, who brought out maybe the only sympathy from the audience as the bitter heartbroken prostitute. There has to be a special mention of Jacoby, who was hilarious as Lucy, Macheath's full woman wife and lover. All of the singing was fantastic as well, with an especially good vocal performance from Brown as Mrs. Peachum.

The set was modest but effective; a graffiti'd brick wall which instantly informed the audience to the setting as well as some versatile scaffolding and props. Lights, costumes and sound were all fine. The only minor problem I had with the production was the instrumental work; it sounded occasionally sloppy. However, I kept in mind that I was technically watching a dress rehearsal and that perhaps what I perceived as a few spots of messy playing were intentionally so in order to add to the theme of a "beggars opera" (which is how the play is introduced).

When exiting the play, I asked the opinions of some other students who attended the preview to



Clockwise from top: The cast of The Threepenny Opera; Ryan Cameron '12 as Mr. Peachum; Julie Bergstein '12 as Polly; Julian Gordon '14 as Mack the Knife. Photos by Andrew Nathanson.

gauge the audience reaction. Victoria Leads '11 was extremely positive. "I loved the music, the performances were so lively and the set was unbelievable."

Martina Rudolf '14 was similarly positive. "I really liked it, and thought the whole thing was really well done." She also had the unique perspective of just having read the play for a class. "We just read *Threepenny*, actually, in my Berlin class, and I thought the musical was good, but I think if I hadn't read the play it might be a little hard to follow."

This opinion was complimented by another freshman, Tony Knapp, who hadn't had any exposure to the play before. "I appreciated the acting, the set design, the light design, but the script itself was confusing. I didn't understand what the songs were referring to and none of the characters were likeable."

Knapp's qualms encompass some of my own. This is a funny play, but not a happy one. That's not a bad thing - in fact it's refreshing in comparison to those saccharine musicals of constant cheer - but this play gets a bit too heavy at points. It's never sad, but it's frequently pessimistic. I felt like almost every song began about the characters and their situation and then quickly spiraled into a critique on capitalism, or a commentary on the innate immorality of human kind, or an

argument about how no-one is untouched by greed and corruption. Again, this isn't necessarily a bad thing. I like a play that remains steadfast in its themes and I love a play that makes the audience think, but it lead to a lot of moments of "Wait, what are they singing about?" which distracted from the overall story multiple times.

A problem I think many people will have with the play is that the characters are almost entirely unrelatable, mean and immoral in one way or another. But this, I think, is by design. *Threepenny* is trying to be different from so many other plays which give you an obvious hero to root for. It even pokes fun at unrealistic cheerful finales with its hilarious *Deus ex Machina*, which saves Macheath from death, and is followed by the street singer singing "Happy endings, that's the rule here."

And despite my issues with *The Threepenny Opera*, it was a happy ending for both the characters and the audience. I would call it a strange choice for the theatre department to choose this play over others, but ultimately a good choice. *Threepenny* is a unique show that was presented with great production. The humor, talent and music shined through the play's dark and depressing themes. •



PHOTO BY SABRINA NOTARFRANCISCO

Reflexion Review

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working in concert in urging the listener/viewer to "decide your future / your fate," and, one might even add, your own identity, your who-you-are.

Even at the close of *Who Am I?* on Saturday night, the answer remains conclusively elusive in all cases. The revelation of even one corner of identity only highlights the inscrutability of every other corner, in a room of incalculable size. Reflexion is full of talented poets with incredible stories, begging the question *Who Am I?* and offering an answer, but perhaps never telling an entire story, nor ever revealing a comprehensive "am"—an end-all, be-all state of being contained in a single verb.

Later that evening, one of the poets of *Who Am I?* said in conversation with a friend, "There's not one thing that's happened to me that I haven't told someone, it just may not be the same person." Storytelling is so often confessional, and confession takes many forms. *How many times have I told this story?* She added, "There's not one person that knows everything." And, truly, how could there be? At the very least, *Who Am I?* poses the question, and the result is impressive. •

The Low Anthem's *Smart Flesh*

Indie-Chamber-Folk that's "softer than your velvet Elvis"

CAROLINE MILLS
STAFF WRITER

The first page of the liner notes for The Low Anthem's *Smart Flesh* reads thus:

"The Low Anthem's Smart Flesh is a credible, edible collection of 11 songs. Softer than your velvet Elvis and fiercer than Lady Hate herself. Chapped, naked love songs, lazier than the drifting sun. Songs of fear, cruelty, and redemption. Songs on songs. Essence and nonsense. Frequencies for sympathetic architects. A church—a black hole—silence—exit music for thunder. Oooweee! Herein: That bulbous, intelligent brain flesh of empty whales. That vacuous and monotonous flesh of the tumor. That taut flesh of the archer and his drawn bow. That trembling gut of the tightrope, that humming steel of airplanes. Woe that endless hunt. Woe ye embalmers of beauty. Woah! That tender and redeemed flesh... *For your ears only, with love."*

In 119 words, this sums up the album better than I ever could, but for your sakes I'll give it a shot.

The Low Anthem's first commercially-released album, *Oh My God, Charlie Darwin*, was something of a critics' darling when it arrived on the scene in 2009. The Providence-based band has a sound that could be described as indie-, or perhaps chamber-folk, given the old-timey feel of their songs and the wide variety of instruments they use, many of them orchestral.

Smart Flesh, most of which was recorded in an abandoned pasta sauce factory in Central Falls, RI, doesn't stray too far from this sound, perhaps because it doesn't have to. There is something almost hypnotic about the Low Anthem's songs; they are imbued with a kind of awe-inspiring honesty and reverence, both lyrically and melodically, as if they were recorded in some huge open space — sometimes it feels like a church, other times a front porch. This music isn't performed for your benefit so much as letting you listen in on a secret.

The opening track, "Ghost Woman Blues," encapsulates this feel, beginning the album unassumingly, with an easy grace that draws you in immediately. Then, the harmonies kick in and (especially on headphones) the clarinet and Harmon-muted trumpet start to play and that's



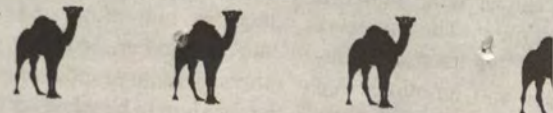
PHOTO FROM WEB

it — you're in. It is followed by the country-tinged love song "Apothecary Love," whose heavy waltz rhythm and seemingly outdated plot might deceive one into thinking that The Low Anthem are a band stuck in the past.

However, "Boeing 737" crashes right through that assumption. One of the album's standout tracks, it begins with a lush, cinematic horn section backed by an insistent 4-on-the-floor beat — "I was in the air when the towers came down, in a bar on the 84th floor" sings lead singer Ben Knox Miller, with a ragged voice on the edge of a yell. Cinematic is the best word for this track as a whole, with references to Phillipe Petit (the "Man on Wire" from the 2008 doc of the same name) and an outro featuring the noise of flickering film. Yet the subject, of course, is a very real event.

The next few tracks are soft and slow, almost sacred-sounding songs. Pure falsetto harmonies and acoustic guitar, piano and upright bass, crisp harmonica solos, organ and harmonium all populate the instrumentation. The only instrumental track, "Wire," is simply four minutes of three clarinets, moving between simple harmonies and complex counterpoint. There is something so ethereal about these three clarinets alone that makes one hold one's breath, so as not to interrupt the performance. In contrast, "Burn" showcases Miller's voice, backed very minimally by brushed drums, banjo, organ and even a saw at times.

After the somewhat silly "Hey, All You Hippies!" comes the naked emotion of "I'll Take Out Your Ashes." This is an impossibly melancholy song, where the "sad and guilty" narrator sings of not taking out the ashes of his dead loved one, of scrutinizing her "Alzheimer's poetry" for any kind of answers. For all of the emotion, however, there is nothing overly dramatic or cloying. Mostly just two banjos backing the vocals, it sounds as if you simply happened upon this guy fooling around with a banjo on his porch, singing what he's thinking about the one he loves. Then the song fades into the sound of a transistor radio, fuzzy with static. "Golden Cattle" features rich harmonies and some gorgeous clarinet counterpoint, before the final track, "Smart Flesh." It begins with a count-off so close that (once again, especially in headphones) Miller sounds as if he is singing softly right into your ear, appropriate for the secrets being told and producing an effect similar to that of the way the album began. With his voice so close, you can't help but hang onto every word as the lazy beat lulls you and pulls you in. •



The Carmelo Trade: A Knicks Fan's Perspective

JESSE MOSKOWITZ
STAFF WRITER

"So the Denver deal's finalized. It looks like we're giving up the four starters, Anthony Randolph, Curry's expiring contract, cash and three picks." That was the exact text message I received from my brother last Monday evening about the blockbuster trade between the New York Knicks and the Denver Nuggets. In return, the Knicks obtained Carmelo Anthony, Chauncey Billups and four throw-in players. Reading the text immediately brought back memories of the Knicks' past decade of historically poor decision-making, gross overspending, impulsive action and disregard for the future. They were Isaiah Thomas memories.

For those of you unfamiliar with Thomas, he was hired by Knicks owner James Dolan to be President of Basketball Operations and General Manager in 2003. He became the guy in charge of signing new players, making trades and managing draft picks. To call the job that Thomas did "bad" would be deeply offensive to anything I have ever called "bad." From the 2003-2004 season through the 2009-2010 campaign, the Knicks posted an awful 212-362 record, winning an embarrassing 37% of their games. What's more impressive (and why this all relates to the Nuggets deal) is the way Thomas managed to accomplish this.

Making egregious trades was Isaiah's specialty. Acquiring overrated "stars" with suspect characteristics gave him a baffling sense of self-satisfaction. A trade to acquire a cancerous Stephon Marbury, one for an agitated and uninspired Steve Francis and an epically bad decision to acquire Eddy Curry for three players and two draft picks. Those picks later became Lamarcus Aldridge and Joakim Noah, highlighting the blunders of his franchise-ruining tenure.

This is why I, along with many other longtime Knickerbockers, was hesitant to accept a deal of this magnitude. We've been conditioned to accept every move that the organization makes to be a mistake; a mistake that may not rear its ugly head immediately, but



Carmelo Anthony (left) and Chauncey Billups at their inaugural Knicks press conference. Photo from web.

one that a year or two down the line made me ask myself, "How did I not see this coming?" I needed to think long and hard about the repercussions of this one.

The first thing that stuck out about the trade was the confidence that fans had built with players Wilson Chandler and Danilo Gallinari. These guys were supposed to be the face of the future. They had weathered the past couple of awful years and were in prime position to be consistent role players on a contending team. With only three combined seasons of significant play, the duo was pitching in about thirty-two points and twelve boards per night on the season. At ages twenty-three and twenty-two respectively, their career numbers are sure to increase. Off the court, they had dealt with the drama of the organization without complaining, and in fact, they aided in making the Knicks fun to watch again. It just felt like they were being traded right before they got their chance to play for the title they'd worked for.

Then we have Raymond Felton and Timofey Mozgov, the other two starters that were traded. Felton is playing the best basketball of his life and was debatably the 3rd best point guard in the East behind Derrick Rose and Rajon

Rondo this season. He had spunk and had no problem taking charge of the team under the bright New York lights. Mozgov was more

(without me even touching on the departure of the three draft picks or six million dollars) why I started off questioning the decision to split up with all of these important parts. But as I let the trade develop in my mind and watched their first game together against the Milwaukee Bucks, I started to see the big picture. Sports guru Bill Simmons has often stated that, in basketball, "You always trade away four quarters for a dollar."

At the heart of it, Mozgov is a below-average center with a pedestrian future. He's only posted double-digit points or double-digit rebounds once on the season, and he has a fairly low ceiling. Giving up Felton when he's playing so well seems foolish, but you have to realize that he was only a product of the offense he ran: A fast paced run-and-gun scheme that gave him free range to abuse his below-average three point shooting (32%). Insert any mediocre Eastern Conference guard in the same role and he will produce similar results. I don't take back that I'm going to miss Gallo and Chandler, but they do have an outside shot of not taking that next step and remaining 16/6/3 guys their whole careers.

The NBA has become a league of superstars. The thirteen All-Star selections that now play in the

*Fans know Carmelo
is dominant offensively
and has the ability
to take over a game
with his scoring.
He's in the top three
on my list of
"Guys I Want with
the Ball in Their Hands
in the 4th Quarter."*

of a project—an undrafted seven-footer with mediocre athleticism. He played a decent amount of minutes due to the Knicks' lack of another true center and was able to play defense in the post fairly well. I hope at this point you can see

East are on a total of six teams: Miami, Boston, Chicago, Orlando, Atlanta and New York. Now, tell me the top six teams in the Eastern Conference. If you guessed those six, you'd be correct. A chance at acquiring one of these bona fide superstars is something a team can't pass up if it wants to thrive.

I'm not even going to get into the type of basketball player Carmelo is. Fans know he's dominant offensively and has the ability to take over a game with his scoring. He's in the top three on my list of "Guys I Want with the Ball in Their Hands in the Fourth Quarter." Yet, more appealing than his on-the-court prowess is the fact that he really wants to win. He had expressed that his "ultimate dream" was to play in New York and that his goal is to win a ring. He's the type of player willing to accept challenges and who would love to put a dagger in the inflated ego that has formed down in South Beach.

Billups is similar in this way and, though eight years older, he brings a strong veteran presence, a winning pedigree (with a championship ring on his finger) and the grit to prove that he's more than just Melo's throw-in. I can deal with another year and a half of smart, hard-nosed 16/6 basketball, especially when it's out of a thirty-four year-old. When the Knicks lose his \$14.2 million dollar contract after the 2012 season, they'll open the door to sign another max-contract superstar in his prime (Chris Paul or Deron Williams, maybe?). Win now, win later. Isn't that what basketball is all about? The summer of 2012 will be ripe with free agents willing to team up with Amare and Carmelo. If I were one of those guys, New York would surely be atop my list of dream teams.

So, ultimately, I've come around. I'm making myself embrace this deal. I'm forcing the bad thoughts out of my head and looking to the future. We've gotten out of our abusive relationship with Isaiah Thomas and we're back to playing the field. "I've accepted the trade," I texted my brother. "See ya in June." •

Gross Gets the Gold Snowboarding Team finds success in first year of existence

MELANIE THIBEAULT
STAFF WRITER

This year, Conn welcomed a new club, the Snowboarding Team, created by Johnny Borbone '12. Made up of roughly ten students, the team travels to competitions, and members have the choice of either straight racing or slope-style, which includes tricks. The team is part of the New Jersey Conference of USCSA.

Jamie Gross '14, a skilled member of the team, participates in the racing parts of the competitions. She won first place at all three races in which she competed at Hunter Mountain in New York, and to top it off, she won first place at Regionals. I sat down with Gross to discuss important snowboarding matters.



Jamie Gross '14 racing at Regionals.

How did you become interested in snowboarding? When did you begin?

I started at the age of six, so about twelve years ago. I saw it and thought it looked really fun. At first, I rented boards for the season and I got my first real board when I was twelve.

Do you do any tricks?

I don't do tricks. I've tried them, but I do want to pick them up. I'm thinking of competing in the trick part next year. I can do boxes.

What are boxes?

There are boxes on some of the hills and you can ride up and off of them. I've only done them a couple of times.

Do you have any advice to beginner boarders?

Speed is your friend. It totally is. The slower you go, the easier it is to fall. And a lot of people are afraid to go fast, but that's where it gets fun. Oh, and wear a helmet!

Have you ever gotten injured while snowboarding?

I've injured my knee snowboarding. I want

to say it was my junior or senior year of high school. I wear a knee brace now and it's fine.

What was your best experience with boarding?

Winning Regionals is pretty exciting.

What do you think of Shaun White?

I think he's annoying. I mean, he's good at what he does, but I've heard that he's really cocky.

Do you also ski?

I just snowboard. But I have a lot of friends who only ski.

Where's your favorite place to snowboard?

Alpine Meadows—at my home mountain in Lake Tahoe, California.

What's it like boarding out here?

Compared to home? Where I live, we get about five feet of snow with every snowstorm, and we have a storm like every weekend. Out here, it's a lot icier and slushier and there's not as much snow. But it's still fun.

Do you have any crazy nicknames?

People call me Jaim. Wait, I have a better one—Jamala. And Jammer Bammer. I like that one the best.

Favorite food. Go.

Sushi's pretty good.

Why sushi?

I just like it.

Should we expect to see you in the Olympics in the near future?

No, (laughs) I'm not that good.

Pirates or ninjas? I hear there's a big debate.

I'm gonna go with pirates. I hope people stay my friend after this one.

What's something you like to do that not many people know about?

I tap dance. I've done that since seventh grade.

Would you ever dance at Conn?

I would, but they don't have tap dance here.

Favorite bands?

I really like Red Hot Chili Peppers, the Kooks and Vampire Weekend.

Any parting words?

Everyone who competed did really well this year. The team's really fun and everyone should join! •

SPORTS

Men's Lacrosse Looks to Repeat Dominance in 2011

DAN MOORIN
STAFF WRITER

Last spring, the Connecticut College men's lacrosse team was the athletic story of the year. The Camels, led by head coach Dave Cornell (2010 NESCAC coach of the year), won an impressive thirteen games straight en route to an overall record of 14-3 and a berth in the second round of the Division III NCAA championships. The team was led by attackman Steve Dachille '10, who led the NESCAC with forty-four goals and garnered all-NESCAC and honorable mention all-American accolades.

However, the team's success came to a halt when the Camels dropped a 6-5 decision to NESCAC rival Wesleyan in the first round of the NESCAC playoffs, followed by a heartbreaking 11-9 loss at home against RIT in the second round of the NCAA championships.

Now, with Dachille gone, as well as 3rd team all-American defenseman Pete Crisafulli '10, starting defenseman Will Schuman '10 and hardworking captain Sean Driscoll '10, the question is do we have what it takes to get back to the NCAA tournament? Let's start at the defensive end.

"Crisafulli and Schuman played big roles last year, but defensively we won't have many holes," said Nick Sizer '12. "Look for Brogan O'Connor '13 to have a big impact on defense, and for Brian Barasha '13 to step up, too." In goal for the Camels will be returning net minders Rob Moccia '12 and John Lenehan '12. "While Moccia had the majority of the playing time in net, both goalies contributed to our success. Both are more than capable of getting wins," Sizer said.

In the midfield, the Camels will return 2010 all-NESCAC and 2011 preseason all-American Mike O'Donnell '12 at the long

stick midfield position. He will have a big impact on the defensive side of the ball for the Camels. Driscoll's presence in the midfield will be sorely missed. The captain of both the men's hockey and lacrosse teams last year, Driscoll was a leader on and off the field. His hard work in the midfield led him to a team-high sixty-five ground balls. "Like last year, Eric Doran '11 will work hard on both sides of the ball. Look for Kevin Dachille '14 to help in replacing some of Driscoll's end-to-end play in the midfield, too," Sizer commented.

Of course, the biggest question mark lies in the offensive half of the field. Dachille's NESCAC high forty-four goals will not be easily replaced. The 2010 senior attackman was a big x-factor in many of the Camels' close wins. "He was a real threat on attack. He could break down zone defenses with his shot and penetrate man-to-man coverage with his size," said Sizer.

Three players will be called on to fill Dachille's offensive production and leadership: Eric Doran '11, Ryan Hayes '11 and Mark Mangano '11. Doran, Hayes and Mangano scored twenty-six, twenty-two and fourteen goals, respectively, last season, finishing as the top scorers below Dachille. Additionally, Mangano and Hayes lead the team in assists at fifteen and twelve; this season, their roles as distributors will be shifted towards goal scoring.

Other attackmen to watch are Mike Giam-banco '13 (fifteen points), Steve Eicher '13 (seventeen points), and John Lyons '13 (eighteen points). All three had successful freshman campaigns and should continue to be productive with a solid year under their belts. "Sophomore transfer Tyler Corcoran should make an immediate impact on the offense. He is a shifty attackman with great vision," said Sizer.



PHOTO FROM WEB

Eric Doran '11 in last year's season-ending loss to RIT in the second round of the D-III Tournament.

It seems there are a number of players with the ability to fill roles across the board; however, hard work and leadership will ultimately be the keys to stringing together wins like last season. "Every team, in the NESCAC especially, is going to have our number this season," Sizer said. "We are no longer the underdog Camels; we will have to work very hard to prove ourselves and back up our preseason national ranking at number 10."

The Camels are going into this season with high hopes, but they understand that their path to success will look much different from last year's. Sizer explained: "last season we ran out of gas. We felt too comfortable relying on Steve [Dachille] for

those big goals in the playoffs. We understand that if we want the same results as last year, it's going to be with a much different formula. Guys have to consistently step up and be leaders on the field and in the locker room."

Tri-captains Doran, Mangano and O'Donnell have already set the tone. Each player must lead by example and work hard both on and off the field if the Camels want to get back atop the NESCAC standings and qualify for a 2nd consecutive trip to the NCAA championships. The highly anticipated season will start Saturday, March 12 at home against in-state rival Trinity. •

United Women's Lacrosse Team Prepared for NESCAC Competition

CONTINUED FROM PAGE 1

There is also a considerable number of winter sport athletes trying out, most of whom will be making the painful transition from quadriceps to hamstrings as they go from maneuvering on the ice in Dayton Arena to sprinting on the lacrosse field.

A successful season requires a team to stay unified, even when they are not on the field. "Creating that team chemistry in the offseason is really important; everything they do beforehand makes all the difference in how we start off the year," said McClelland. After the final cuts are made, the end product is a solid roster of tenacious and dedicated players eager to start pushing towards the NESCAC Tournament.

With only two senior players, the team is still young, but the completed roster reveals a team building a talented base, with numerous underclassmen who will contribute to the team.

"We're trying to get better and better within the NESCAC, so we always have to bring new talent in that is going to help us improve," McClelland said. "The freshman recruited class is probably one of the tightest classes in terms of their dynamic and their energy."

Seven of the Camels' past opponents are ranked in the top twenty of Division III, so improvement within the NESCAC rankings is no easy feat. Women's lacrosse is fiercely competitive within the conference, and no game is a guaranteed win. For example, the Middlebury Panthers used to dominate the field five years ago, but other schools have since risen up to the challenge and consistently beaten them.

The Camels and two other schools in the NESCAC are ranked in the top thirty-five and have made small strides in the past couple of years, beating top teams like Williams



JOHN NAREWSKI / CONTRIBUTOR

Abby Hill '11 cradles the ball against Bowdoin in a match from last season.

and Tufts.

A memorable highlight from last season was the impressive come-from-behind win against Bates. "That was one of those games that always comes back as the defining game for our team," said McClelland. "It showed our players what we're capable of, that even if we're in a hole we can always fight out of it."

In that game, Bates had come out aggressively and the Camels did not respond well in the first half. Conn was down 10-2 by halftime. At that point, the team rallied together and decided not bow down to their opponent; the Camels came back in the final twenty-five minutes of the game, tying it up while holding Bates scoreless the entire half, and then winning in double overtime.

"The intensity was so high during that game," said Driscoll. "I think that just proved to us that we have what it takes to make it to the playoffs and really make a name for ourselves."

The team has made steady improvements and will draw upon experiences like the win against Bates as they strive to have more consistent success this season. "The team that we have today is so much stronger," said McClelland. "The dynamic now is the best that I've ever seen." This unity is a testament to both the returning players that guide the underclassmen, and the team's hard work in the offseason.

With the 2011 season now underway, McClelland appeared confident in the team's potential and emphasized camaraderie as the underlying force behind every game they play. "Overall, we're looking for a good experience. That means getting better, getting stronger, having pride in the way we play and being a supportive group to each other." •

IN CASE YOU MISSED IT ALL-NESCAC

Women's Ice Hockey:

Brigid O'Gorman '11
Courtney Dumont '14 (NESCAC Rookie of the Year)

Men's Ice Hockey:

Sean Tuohy '11
Sean Curran '12

Women's Swimming:

Head Coach Marc Benvenuti
(Coach of the Year)
Rachel Bohn '14
Erika Fernandes '12
Katie Karlson '13

Mackenzie Lilly '13

Caitlin Munns '11
Sarah Murphy '11
Julia Pielock '13
Jessica Schanzer '13

Men's Swimming:

Tim Walsh '12
Sam Gill '14
Ryan Dignan '14

SO YOU DON'T MISS IT GAMES

Men's Lacrosse:

vs. Trinity College: Saturday, March 12 @ 1 PM
vs. U of New England: Sunday, March 13 @ 2:30 PM
vs. Clarkson University: Wednesday, March 16 @ 12 PM
at Amherst College: Saturday, March 19 @ 1 PM
vs. Union College (at Georgetown): Wednesday, March 23 @ 11 AM
at Middlebury College: Saturday, March 26 @ 1 PM

Women's Lacrosse:

at Trinity College: Saturday, March 12 @ 12 PM
at Spring Break Tournament in West Palm Beach, FL: Monday, March 14 - Friday, March 18
vs. Amherst College: Wednesday, March 23 @ 4:15 PM
vs. Middlebury College: Saturday, March 26 @ 11 AM